


San Francisco

Cinematheque



For the first time in over ten years, film and videomaker Bruce Baillie is back in the Bay Area to show his work. As well as being a seminal voice in lyrical, experimental filmmaking, Baillie holds a special place at the heart of Bay Area film exhibition as the founder (along with Chick Strand) of Canyon Cinema, born in 1960 on a sheet in Baillie's backyard in Canyon, California. Canyon's nomadic and eclectic screenings of films then moved to an anarchist restaurant in Berkeley, a private girls' school, the Coffee Gallery in San Francisco, Strand's house, and a variety of other odd and

Remembering Canyon and Bruce Baillie Cinematheque Origins: Back in the Bay

April 17-23

In addition to three screenings of Baillie's work at the Cinematheque on April 17, 20, and 21, and open discussions on the mornings of April 20-22 at **TOTAL MOBILE HOME microCINEMA**, all are invited to the Canyon Cinema Reunion and Potluck in Baillie's honor. Come with a little food and a lot of spirit to Fort Mason Park, Saturday April 22, noon onwards. In the unlikely case of rain, we'll relocate to the San Francisco Art Institute Cafeteria.

sundry places. Tri-weekly screenings were enlivened by wine, popcorn, pillows, chairs borrowed from a nearby mortuary, and Strand and Baillie in costume collecting \$1 donations (or IOUs) and raffling off Baillie's homebaked pies in the intermission. These screenings and the excitement they generated led to the creation of a filmmaking workshop, the publication of *Canyon Cinemanews* (with Ernest Callenbach), the expansion of Canyon into an important internationally recognized distributor of alternative film, and later the founding of San Francisco Cinematheque which, as the exhibition component, split off from the rest of Canyon in the late 70s. Thank you and welcome back Bruce.

on Edge **Cinematheque**
Our 34th Season

Cinematheque Needs Your Support

...as we go to press, the Cinematheque needs your help with a gravely serious situation facing the arts in America. Many new leaders in Congress are advocating the complete elimination of federal cultural programs, including the National Endowment for the Arts, the National Endowment for the Humanities and the Institute for Museum Services. The Corporation for Public Broadcasting is also threatened. The Cinematheque receives roughly 10% of its budget from the NEA each year; our activities would be extremely curtailed without this relatively small amount of support. If you believe that the federal government should support our nation's cultural well-being, now is the time to act. As a believer in contemporary culture and its overall benefit to society, we need you to write or call your Senators and House Representatives. For their phone numbers and addresses, call Congressional Information at 202-224-3121. This is not just another smokescreen. **Call now.**

Also, the Cinematheque is experiencing near-meltdown with much of its office equipment, with no funds to replace things. We are desperately seeking donations of: number one, a good quality copy machine, Mac computers, multi-line telephones, and a laser printer. Any leads? Call Joel at the Cinematheque at 415-558-8129. And if you've ever thought about making a monetary donation to the Cinematheque, NOW is the time to do it. As we prepare to return in Fall of 95 with our 35th season, we are facing perhaps the toughest, tightest financial situation in our history. Please consider making a contribution to the Cinematheque. As a 501(3)(c) non-profit corporation, all donations are fully tax deductible to the amount allowed by law. Help us keep alive a free cinema in San Francisco! —Joel Shepard, Associate Director

Memberships are annual and include discount admissions, exhibition calendars sent via first-class mail, a free subscription to *CinemasCOPE* (our newsletter), invitations to special events and a good conscience, knowing you are supporting a worthy and important art form. Become a member today!

Membership

Yes, I'll support the
Cinematheque and become
a member right now!

Individual \$25

One discount admission per show

Supporting \$50

Two discount admissions per show

Contributing \$75

One free admission per show, free Cinematheque T-shirt

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San Francisco Cinematheque

480 Potrero Avenue
San Francisco, CA 94110
415-558-8129

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Our 1994 Program Note Booklet which contains original program notes on all films, videos, and artworks presented by the Cinematheque during the 1994 exhibition seasons will go on sale in May. Read about all those great programs that you missed! A valuable tool for film research and fun for browsing, cost is \$10 + shipping.

Thanks to recent new and renewed
Cinematheque Members since January 1995:

Sally Allen
Rachel Aponte
Richard and Rosinda Belmour
Victor Burgin
Betsy Ditmars
William Farley
Carl J. Fuermann
Jane Galant
Annelise Goldberg
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Diane Noomin
Michelle Handelman
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San Francisco Cinematheque

480 Potrero Avenue

San Francisco, CA 94110

Phone 415.558.8129

Fax 415.558.0455

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PAID

Permit No. 12393

San Francisco, CA

Spring 1995

The San Francisco Cinematheque is supported in part with funds from the National Endowment for the Arts, the California Arts Council, Bank of America, San Francisco's Grants for the Arts, The Fleishhacker Foundation, The William and Flora Hewlett Foundation, The Bernard Osher Foundation, The Rockefeller Foundation, The Zellerbach Family Fund, Business Members Charles Schwab Corporation Foundation and Monaco Film and Video, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts at Yerba Buena Gardens.

Spring 95 Highlights

Gunvor Nelson + Dorothy Wiley, Bruce Baillie, George Kuchar, Dominic Angerame, *Regular 8mm Saved from Extinction*, Craig Baldwin and Negativland, Jeanne C. Finley, *Artaud—Mômo*, Camille Billops' *The KKK Boutique Ain't Just Rednecks*, Andrew Noren, Stan Brakhage, *Marcia Brady + Menstruation*, Alexander Kluge, Yoko Ono, Alyce Wittenstein, Robert Nelson, Phil Solomon, Lynn Hershman, John Muse, *Sex Bitch Goddesses*, Kenneth Anger, Warren Sonbert, *Bay Area Landscapes*

Cinematheque

San Francisco

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Spring 1995

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Diane Noomin
Michelle Handelman
Marisa Helms
Mike Henderson
Liz Keim
Kathryn Kenworth
Diane Kitchen
Deborah Koons
Paula Levine
Wendy Levy
Carol Marshall
Markley Morris
Sarah Moseley
Richard Peña
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John Randolph
Sean Scullion
James Shingle
Catherine Singstad
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Lauri Tanner
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Emily Golembiewski
Doug Jones
David Landau
Russell Nelson
Judith Pfeiffer
Brian Scott, Boon Design
Todd Wagner
Coleen Whiteside

Design
Jeff Zwerner

Thursday 7:30 PM Center for the Arts

Nelson & Wiley: Before Need Redressed

Gunvor Nelson & Dorothy Wiley In Person

Renowned Bay Area filmmakers (Schmeerguntz, Fog, Pumas) Gunvor Nelson and Dorothy Wiley return to the Cinematheque to premiere *Before Need Redressed* (1994) which entirely re-works the material which comprised *Before Need* (1979). Of the later they said "We started with some dream images, a few actors, friends and relatives. The snow had melted and it was impossible to repeat. Standards of perfection applied to all the selves. The relationships, the layers of memory. Where are the tables for one?" For Gunvor Nelson's first appearance in San Francisco since 1992, she will also show her sublime and little-seen *Light Years Expanding* (1986).

Simple Beauties: The Art and Life of Bruce Baillie

Bruce Baillie In Person

"I have just uncovered a term for the way I plan to exist, and continue working: 'Home Movies.' Some of us around the country will be creating for a time, perhaps the duration of our lives, home movies. Forced back to the most bare limitations of life and work one can still walk familiar streets, stand at the back door to watch the changes of sun."

—Bruce Baillie, Nov. 23, 1962, San Francisco

Canyon Cinema founder (1960) Bruce Baillie has remained true to his art, life and vision of community for over 30 years. A profoundly spiritual man, Baillie seeks beauty in simple, honest moments and truths behind calcified habits. The films he has made are cherished throughout the world for their sensual lyricism and social critique, and in the last several years he has expanded his artmaking to radio, video, and literature. The Cinematheque proudly presents a week of Bruce Baillie events—his first public presentations in San Francisco since 1983—as a welcome antidote to this stuffy, fearful, conservative time. Each evening Baillie will show films, video tapes, play selections from his radio series *Dr. Bish's Remedies* and read from his fictional autobiography *Memoirs Of An Angel*.

Monday 7:30 PM San Francisco Art Institute

Films:

Mass For The Dakota Sioux (1963-64), *All My Life* (1966), *Castro Street* (1966), *Valentin De Las Sierras* (1966) and others.

Co-sponsored by S.F.A.I.'s lecture series

Thursday 7:30 PM Center For The Arts

Films:

Still Life (1966), *Tung* (1966), *Quixote* (1964-1965), *Roslyn Romance (Is It Really True?)* (1974) and others.

Friday 8:30 PM San Francisco Art Institute

Films:

Quick Billy (1967-70) and *Camera Rolls* (1968-69)

Plus -Free on Thursday - Saturday mornings, 10:00 AM, (April 20-22), at TOTAL MOBILE HOME microCINEMA (51 McCoppin St.), Bruce Baillie invites everyone to discuss Canyon's early history with him, hear tapes, see videos, and more.

Imaginary Light

This program of new films by American filmmakers exalts in the sensual qualities of cinema, mining the unconscious through lush explorations of created and uncovered images. Local filmmaker Dominic Angerame's *Premontion* is a haunting portrait of the San Francisco cityscape. In *The Book of Red* Janie Geiser uses doll-like figures to construct a fantasy in which a woman's world is torn apart and imagined anew. In Phil Solomon's *Figure/Ground (The Snowman)* the picture surface beautifully shimmers and shifts to create an unsettling evocation of childhood. Peggy Ahwesh's *The Color of Love* is a lovingly brash paean to female sexuality. *In Consideration of Pompeii* is the latest in a series of hand-painted films by Stan Brakhage, a three-part meditation on loss and ephemera. Andrew Noren's *Imaginary Light* is an exquisite study of the delicacies of light and shadow. Curated by Kathy Geritz and Steve Anker. Special admission will apply. **Co-sponsored by the San Francisco International Film Festival.** (Program will be repeated at the Pacific Film Archive on May 3 at 7 PM)

Sunday 7:30 PM San Francisco Art Institute

Achtung Baby! - Media Snatchers of the 90's: Baldwin's Sonic Outlaws & Negativland's Videos

Craig Baldwin and Members of Negativland In Person

Negativland is a 4-person electronic music ensemble that has developed a vast underground audience for pop-cultural critiques that have pushed copyright laws beyond their limits. Two weeks after releasing a parody of rock superstars U2, Island Records filed a massive suit which effectively censored the piece. Tonight Craig Baldwin will show *Sonic Outlaws*, a dense mosaic on copyright-infringement stemming from his investigation into the infamous Negativland-U2 suit, members of Negativland will present their most recent videos and CD/book publication *Fair Use*, and all will answer questions and discuss issues of media piracy.

Thursday 7:30 PM Center for the Arts

Love and Dingleberries: Alyce Wittenstein and George Kuchar

A pioneer of the "Cinema of Transgression" movement, Alyce Wittenstein (*No Such Thing as Gravity*) takes a radical look at the AIDS crisis in this special sneak preview. In *The Deflowering* (1994), the mutation of the virus leads to an all-out war against nature. People have learned to enjoy wearing "safesuits" and the manufacturing of customized children. Booming new industries have developed. Meanwhile, teams of defolators futilely attempt to stop an epidemic of fatal allergic reactions to pollen. A sly genetic engineer proposes a solution, but will the corporations allow their profits to be decimated? Starring Emmanuelle Chaulet, Taylor Mead, Steve O., and Holly Adams. Then, three delirious new video epics from the irrepressible George Kuchar, *The Gifted Goon* (1994) *Portraiture in Black* (1995) featuring Mark Finch, and the pugnacious *Nirvana of the Nebbishites* (1994) starring Blackie the cat and Peppy the Magic Puppet. Curated by Joel Shepard

Sunday 7:30 PM San Francisco Art Institute

The Mammals of Victoria and Other New Films by Brakhage

Last calendar we presented Programs 2 and 3 of Stan Brakhage's 1960s 8mm *Songs* cycle. Tonight the Cinematheque premieres several of his newest films, selected from a group of over a dozen released within the past year. Included are *The Mammals of Victoria* (a companion piece to *A Child's Garden and the Serious Sea*), *Black Ice*, *Stellar*, *Cannot Not Exist*, and *Three Homerics*.

Thursday 7:30 PM Center for the Arts

Artist As Filmmaker

Yoko Ono: Rape + Erection

Our second program in an ongoing retrospective of Yoko Ono's films focuses on the relation between the spectator and the film or the filmed. In the feature-length *Rape* (1969), one of Ono's most complex and engaging films, "a cameraman will chase a girl on a street with a camera persistently until she corners her in an alley, and, if possible, until she is in a falling position" (YO). Directed in collaboration with John Lennon, the film explores the camera as transgressor and as an extension of the male film crew and of ourselves as voyeurs. *Erection* (1971) dissolves photographs of a construction site to document the erection of a London hotel. Produced by the American Federation of Arts

Thursday 7:30 PM Center for the Arts

Canyon Cinema Nights: Eccentric Visions

Curated and Presented by Michael Wallin

Michael Wallin presents some favorite films characterized by a wild diversity of styles and the single-minded peculiarity (if not dark perversity) of their vision. Wallin, now finishing a new film, managed Canyon Cinema for most of the 80s and was on its Board til last year. Films include: *New, Improved Institutional Quality* by Owen Land (ne George Landow); *Cartoon le Mousse* by Chick Strand; *The Off-Handed Jape* by Robert Nelson; *The Mongreloid* by George Kuchar; *Film Watchers* by Herb deGrasse; *Breakfast* by Michael Snow; *The Secrets of Life* by Victor Faccinto; *Kindering* by Stan Brakhage; *Ronnie* by Curt McDowell; and *Rabbit's Moon* by Kenneth Anger.

Friday 7:30 PM San Francisco Art Institute

Regular 8mm: Saved From Extinction

Presented by Filmmaker and 8mm Film Junkie Tom Church

"January '93, Kodak 'discontinued' regular 8mm film, a much misunderstood medium greatly loved by many, 'due to insufficient market demand...' (their words), that left a lot of folks upset. Tonight's program exhibits the entire gamut, from 'smokers' (200 ft. porno reels—thousands of which were made during the 60's and 70's) to trailers (*Trailer for the Masturbation Film Festival*), documentaries (*Before Gentrification Hit*, soundtrack by Caroliner), home/travel/vacation movies, abridged versions of classics, and 'personal' work by auteur/pioneers from the 50s and 60s (Mike Kuchar). Roughly 1 hour with 'talk'. Plus, the unveiling of a new local magazine, *Marginal Film*. Bring down those 8mm films out of your closet to be shown as part of the program & get in free. Also, we're gonna be giving away film to the first 50 customers." (TC)

Sunday 7:30 PM San Francisco Art Institute

The Story Lived by Artaud-Mômo

Produced by Beckett Plus One Productions

Artaud-Mômo, a compelling multimedia performance, takes its title from Antonin Artaud's celebrated lecture of January 13th, 1947, in which he embodied the spirit of his "Theatre of Cruelty." Of Artaud, Jean-Louis Barrault said, "he made himself into a theatre - a theatre that did not cheat." *Artaud-Mômo* endeavors to invent Barrault's statement - to bring Artaud himself into the theatre, and make him a mythic figure. Using elements of stage action, sound, primary sources, film, and slides, *Artaud-Mômo* celebrates his uncompromising passion, embodies the chaos of his tragic life, and awakens the purity of his spirit. Presented in association with Beckett Plus One Productions

Thursday 7:30 PM Center for the Arts

Our Own Racisms: The KKK Boutique Ain't Just Rednecks + Matzo Balls and Black-eyed Peas

Daniel Robin In Person

Camille Billops and James Hatch's *Finding Christa*, newest work examines the causes and consequences of racism in our culture while challenging us to look closely at our own. An eclectic mix of anecdote, interview, and stylized performance, the film "models itself on Dante's Inferno — a journey through hell where punishment fits the crime, and confession is sometimes the only reward." (CB) Our guide, Camille, leads us and her friends through the multi-leveled KKK Boutique. While some souls deny all racism, and others, frozen by hatred, are eternally damned to pain, a few confess their own racial madness to ascend back to the field of sunflowers where we began. Preceded by local filmmaker Daniel Robin's *Matzo Balls and Black-eyed Peas* which is an intensely personal look into a young couples interracial relationship. Curated by Irina Leimbacher

Sunday 7:30 PM San Francisco Art Institute

Marcia Brady and Menstruation: Female Hygiene and Safety Films

Do you remember when your school showed those outrageously funny, embarrassing and terrifying female hygiene and safety educational films? They were made for adolescent GIRLS ONLY and BOYS were NEVER allowed admission! Such sensitive issues as menstruation, personal safety, sex and dating were explored. Tonight's unforgettable program of these wildly entertaining and shocking 1960's and 70's GIRLS ONLY films includes: *When Jenny* When featuring The Brady Bunch's Maureen McCormick, *Rape Alert*, a notoriously graphic L.A.P.D. production, the hilariously surreal *All Women Have Periods*, *Self Protection for Women*, *Changes*, and more. Boys will be allowed. Curated by Joel Shepard and Alpha Blue Archives

Thursday 7:30 PM Center for the Arts

Alexander Kluge 1: Short Films

One of the most influential and talented filmmakers of the German New Wave, "Das Neue Kino," Alexander Kluge's lyrical, incisive film-essays examine the collective consciousness and socio-political experience of post-war Germany. Informed by the theoretical tradition of Walter Benjamin and Theodor Adorno, Kluge's work, a sort of formal poetry of the cinema, occupies the undefinable space between document and film-narrative. This program of rarely seen short films represents a cross-section of Kluge's work completed over a period of approximately 15 years, including *Die Ewigkeit von gestern (The Eternity of Yesterday)*, Kluge's meditation on Germany's Nazi past through the lens of its architecture.

Sunday 7:30 PM San Francisco Art Institute

Alexander Kluge 2: The Blind Director

Marked by his characteristic concern with time and history, Kluge's film *Der Angriff der Gegenwart auf die übrige Zeit (The Blind Director)* examines the individual consciousness of historicity and intentionality as mediated by and filtered through mass culture in a series of archetypal parables of life in contemporary Germany. The English title of the film, radically different from the German which translates literally as "The Assault of the Present on the Rest of Time", refers to the final segment, Kluge's ironic self-appraisal as a man who escapes alienation only through his obsession with memory and imagination.

Thursday 7:30 PM Center for the Arts

Won't You Come Out and Play, My Sex Bitch Goddess:

New Films by Women

Curated and Presented by Michelle Handelman Local Filmmakers In Person

Forbidden images from the female libido make up tonight's show of erotic and funny films from New York and San Francisco. Hima B's documentary *Straight for the Money* investigates queer sex workers who strip for men (featuring Joan Nestle, Carol Queen, and Annie Sprinkle), while these shorts are guaranteed to get under your skin: *Interior Scroll: The Cave* (premiere) by Carolee Schneemann and Maria Beatty; *Stellium in Capricorn* by Georgia B. Wright; *Rocketlipsbabblon* by Annabel Lee; *Nymphomania* by Tessa Hughes-Freeland and Holly Adams; *Engorge, Gobble and Gulp* by Lisa Delillo; and *What Gets You Off?* by Danielle Massingale and Grace Giorgio. Please join the artists for a BYOB gathering after the show.

Sunday 7:30 PM San Francisco Art Institute

Beautiful People/ Beautiful Friends

Lynn Hershman + Friends In Person

In celebration of her receipt of Germany's ZKM/Siemens International Media Award, the Cinematheque honors local artist Lynn Hershman by screening her recent work, *Beautiful People/Beautiful Friends*, in which an idyllic scene of love and tranquility transforms into a story of domestic violence and electronic surveillance. Accompanying this will be short pieces by Hershman's friends and collaborators over the last 15 years: Lisa Swenson, Mia Houlberg, Paula Levine, Jessie Drew, and current UC Davis students. Simultaneously, a new electronic interactive piece, *America's Finest*, will be on view at the Paula Anglim gallery through early July.

Thursday 7:30 PM Center for the Arts

Bay Area Women at Work

Several Filmmakers In Person

Tonight's program of new work by Bay Area women filmmakers will be an up-to-the-minute eclectic mix of experimental, animation, documentary and short narrative work all recently out of the lab and onto the screen. Since several of the works are not finished as we go to press, we're holding off on listing titles. Come and be surprised by the diverse palette of some of our community's own emerging women artists. Curated by Irina Leimbacher

Sunday 7:30 PM San Francisco Art Institute

Time Bomb!

John Muse and Jeanne C. Finley In Person

This evening's program presents works concerning fear, conversion experiences, and family values. *Time Bomb!* and *I Want to Meet you, Dear Lady* by John Muse and Jeanne C. Finley are works in progress being developed during an artist-in-residency at Xerox's Palo Alto Research Center in collaboration with their Work Practice and Technology group. *Time Bomb!* explores a young girl's decision to take Jesus into her heart during a Baptist Retreat. ...*Dear Lady* follows the story of a Jewish family's encounter with a Klansman. The third work by Finley, *Conversations Across the Bosphorous*, weaves together the lives of two Muslim women and reveals how their changing relationship to their faith reflects the greater cultural and political struggles in contemporary Istanbul. Please join the artists for a BYOB gathering after the show.

Thursday 7:30 PM Center for the Arts

A Tribute to Warren Sonbert

Warren Sonbert In Person

One of San Francisco's most widely shown filmmakers, Warren Sonbert was honored with a complete retrospective at New York's Museum of Modern Art in 1994. The Cinematheque has premiered many of his recent films, but Sonbert's earliest groundbreaking work has remained unseen in the Bay Area for years. Tonight we celebrate Warren Sonbert's life and work with two early teenage films, *Hall of Mirrors* (1966) and *Truth Serum* (1967), as well as the seminal *Carriage Trade* (1968-72). "Like music, film operates in time: giving only so much in duration to absorb, read and digest before the new image triumphs over, reinforces, contradicts, plunges against or stares blankly at its predecessor. As in Proust or a house of card each image functions as a resonance or reference to the others." (WS)

Wednesdays, July 5 - 26 7:00 PM

de Young Museum, Special Admission will apply

Ticket information: 415/750-3624 or 415/558-8129.

Facing Eden: Bay Area Landscape In Film Art

A series of film and video programs (in conjunction with the de Young exhibition *Facing Eden: 100 Years of Landscape Art in the Bay Area*) highlighting the diverse ways film and video artists have incorporated characteristics of the Bay Area's singular landscape into their creative work.

San Francisco's Undulating Skyline

The hills and light of San Francisco create a continuous visual adventure in urban space: buildings and streets rove in height and depth as the open sky shifts from spot to spot, and nothing quite stays as it first appears. *Panorama* by Michael Rudnick, *Spring* by Thomas Korschil, *Same Difference* by Al Wong, *The Man Who Could Not See Far Enough* (Part 5) by Peter Rose, and *Side/Walk/ Shuttle* by Ernie Gehr. Lynn M. Kirby's film-installation *Landscape No.1* will be on view in the Trustee's Auditorium foyer beginning 30 minutes before the show.

Scales of Grandeur: Human And Natural Interfaces

The visual beauty of the Bay Area's diverse natural landscape ranges from rolling hills to wooded streams, from cliffs to gentle horizons; all are impacted by the region's singular light and weather. These films reflect on this natural landscape through people's interactions with it. *Span* by William Allan and Bruce Nauman, *Seasonal Forces: A Sonoma County Almanac* by Janis Crystal Lipzin, *Running Fence* by David & Albert Maysles, *Survival Run* by Robert Charlton. Paula Levine's video-installation *East/West No. 2* will be on view in the Trustee's Auditorium foyer beginning 30 minutes before the show.

Light Energies: Landscapes of The Mind

How does living here affect the brain? These films offer a timeline of fantasies and reveries inspired by the Bay Area as a place of discovery. *Four In The Afternoon* (1951) by James Broughton, *Beat* (1958) by Christopher MacLaine, *All My Life* (1966) by Bruce Baillie, *Looking For Mushrooms* (1961-67) by Bruce Conner, *The Great Blondino* (1967) by Robert Nelson & William T Wiley, *I Change I Am The Same* (1969) by Alice Anne Parker (a.k.a. Anne Severson), *Women's Rites or Truth is the Daughter of Time* (1975) by Barbara Hammer, and *Studies For Land's End* (1995) by Phil Solomon. Lynn M. Kirby's film-installation *Landscape No. 3* (1995) will be on view in the Trustee's Auditorium foyer beginning 30 minutes before the show.

Life Flows

The constant motion of human activity and changing forms creates a visual surface that bends and reshapes itself from moment to moment. San Francisco time and place are expressively revealed through these films. *Visions Of A City* by Larry Jordan, *Last Gasp* by Jacalyn L. White, *Delugion* by Michael Rudnick, *Fearful Symmetry* by Michael Wallin, *Crossing The Bar* by Andrew Black, *By The Sea* by Toney Merritt, *Pacific Far East Lines* by Abigail Child, and *Cable Car Melody* by Charles Wright. Paula Levine's video-installation *36 Hours On 24th Street No. 4* will be on view in the Trustee's Auditorium foyer beginning 30 minutes before the show.

Unless otherwise noted, all shows begin at 7:30 p.m.
For more information please call 415.558.8129

Locations & Times: Except for July Programs

Thursdays: Center for the Arts (Yerba Buena Gardens) 701 Mission St. at Third St.

Sundays: San Francisco Art Institute, 800 Chestnut St. between Jones and Leavenworth.

Admission: \$6 general, \$3 members, all students, seniors, disabled.